

MCIVOR, CHRISTIAN CLINTON, D.M.A. The Hymn Tunes of Lowell Mason: A Performance Edition of Five Settings for Brass Quintet. (2011)  
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Lowell Mason (1792-1872) was an influential figure in the development of American music in the nineteenth century. In addition to being one of the first advocates for teaching music in public schools, Mason was also an accomplished organist and choirmaster. Furthermore, he was one of the earliest to promote congregational singing in church services, and he also spent much of his life collecting, arranging, and publishing hymn tunes. Many of his hymn tunes are still included in the core repertoire of American hymnody. During the course of his career, Mason wrote over 1200 hymn tunes, including *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge*.

The purpose of this study was to arrange and present in a performance edition five brass quintet settings of Lowell Mason's hymn tunes *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge*. A secondary purpose of this study was to present information about Mason to provide a historical context in which the tunes were composed. This document includes a brief biographical sketch of Mason, a discussion of his compositional style, historical information about the selected hymn tunes, and the settings of the hymn tunes for brass quintet.

The settings of *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge* for brass quintet were created using the versions of the hymn tunes found in *The Sabbath Hymn and Tune Book* (1850) as starting points. Scored for two trumpets, horn, trombone, and tuba, the arrangements are rhythmically and harmonically more varied than the original versions found in *The Sabbath Hymn and Tune Book*, and they are intended for

concert performance. The settings of the five hymn tunes bring together traditional and historically significant works in a viable and expansive harmonic presentation suitable for either the worship service or the concert stage.

THE HYMN TUNES OF LOWELL MASON: A PERFORMANCE EDITION OF  
FIVE SETTINGS FOR BRASS QUINTET

by

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Approved by

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Committee Chair

For my mother, Patricia T. Backes, who has encouraged me to follow my own path each  
day of my life, and who taught me everything I know about  
love, strength, and perseverance.

## APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of  
The Graduate School at the University of North Carolina at Greensboro.

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## CHAPTER I

### AN INTRODUCTION TO LOWELL MASON

Lowell Mason (1792-1872) was an influential figure in the development of American music in the nineteenth century. In addition to being one of the first advocates for teaching music in public schools, Mason was also an accomplished organist and choirmaster. Furthermore, he was one of the earliest to promote congregational singing in church services, and he also spent much of his life collecting, arranging, and publishing hymn tunes. During his childhood, Mason attended singing schools and devoted many hours to learning musical instruments, including violin, cello, flute, piano, organ, and clarinet.<sup>1</sup> In his hometown of Medfield, Massachusetts, Mason was a teacher at age fifteen, a choir director by sixteen, and a band director at eighteen.<sup>2</sup> While working as a banker and a choir director as a young man, Mason put together his first collection of hymn tunes, including arrangements and original compositions. First published in 1822, *The Boston Handel and Haydn Society Collection of Church Music* met with incredibly successful sales, allowing Mason to pursue a full time career as a musician and music educator. During the course of his career, Mason wrote over twelve hundred hymn tunes, including *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge*.

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<sup>1</sup> Carol Pemberton, "Praising God Through Congregational Song: Lowell Mason's Contributions to Church Music," *The Hymn*, 44, no. 2 (April 1993): 22.

<sup>2</sup> Pemberton, 22.

Many of Mason's hymn tunes continue to be included in the core repertoire of American hymnody. His hymn tunes mostly were composed or arranged in the European Classical style, which Mason saw as being scientific, correct, and progressive for the American public.<sup>3</sup> Mason composed tunes that made use of conservative melodies and harmonies so that they could be sung easily and remembered by entire congregations. *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge* are examples of this style, and they are some of the most widely heard and best known of Mason's hymn tunes.

### Purpose

The purpose of this study was to arrange and present in a performance edition five brass quintet settings of Lowell Mason's hymn tunes *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge*. A secondary purpose of this study was to present information about Mason to provide a historical context in which the tunes were composed. Included in this document is a pertinent biographical sketch of Mason, a brief discussion of his compositional style, historical information about the hymn tunes *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge*, and the arrangements of the hymns for brass quintet.

Critical attention given to Lowell Mason's compositions has been limited. Mason himself is partly to blame for this, as Pemberton noted:

He did not believe his music deserved critical attention for its own sake. He thought of himself not as a composer, but as an educator who composed and

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<sup>3</sup> Carol A. Pemberton, *Lowell Mason: His Life and Work* (1985), 39.

arranged music as needed to educate children, churchgoers, and members of choral groups.<sup>4</sup>

Also, Mason's music has become so entrenched in America's common culture that it often is overlooked.<sup>5</sup> Settings of *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge* for brass quintet are intended to bring the traditional works into the brass quintet literature and draw attention to Mason's significance as a composer.

#### The Process of Arranging *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge*

These settings of *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge* were created using the versions of the hymn tunes found in *The Sabbath Hymn and Tune Book* (1850) as starting points. Although the versions of the hymn tunes found in *The Sabbath Hymn and Tune Book* include four-part vocal harmony, these settings were scored for five voices: two trumpets, horn, trombone, and tuba. In each hymn tune setting, the instruments assume different roles depending upon the context. The settings are rhythmically and harmonically more varied than the versions found in *The Sabbath Hymn and Tune Book*, and are intended for concert performance.

#### Mason and his Hymn Tunes

Although Lowell Mason's hymn tunes often are still performed by Protestant congregations and choirs, his compositions are seldom performed as concert works.

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<sup>4</sup> Pemberton, 185.

<sup>5</sup> George Brandon, "The Enigma of the Mason Hymn-Tunes," *The Quarterly Journal of Music Teaching and Learning*, 3, no. 3 (Fall 1992): 50.

Mason intended for his compositions to be simple enough that everyone could learn and sing them. The settings presented in this document highlight Mason's skill and artistry as a composer of melodies. Whereas the melodies remain virtually unchanged in the settings, the accompanying figures include harmonic and rhythmic variation as stated previously. These settings are intended for performance in church services as well as at secular venues, including brass quintet concerts and brass instrument recitals. The brass quintet settings of *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge* are appropriate for professional players as well as advanced students, and they bring together traditional and historically significant works in a viable and expansive harmonic presentation suitable for either the worship service or the concert stage.

## CHAPTER II

### MASON'S BACKGROUND AND CAREER

#### Mason's Early Years

Lowell Mason was born in Medfield, Massachusetts, about eighteen miles southwest of Boston, on 8 January 1792, and he died on 11 August 1872 in Orange, New Jersey. Mason grew up in a middle-class family, went to the local common school, worked at his father's store, and was a member of the local Congregational church.<sup>6</sup> Born to a family of musicians, his father was a Massachusetts state legislator who played several instruments, and his grandfather was a schoolmaster and singing-school teacher.

#### Mason's Early Musical Education

As a young child, Mason showed a strong interest in music and devoted much time to learning any instrument he could find, spending what money he had on the purchase of musical instruments and instruction books.<sup>7</sup> Although Mason mostly was self-taught as an instrumentalist, he was also fortunate to thrive in a community of neighbors and family members who were able to assist him with his musical studies. In particular, his next-door neighbor George Whitfield Adams, an organ builder who directed the Medfield town band, and Libbeus Smith, a relative who was a singing

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<sup>6</sup> Pemberton, "Praising God Through Congregational Song," 22.

<sup>7</sup> Arthur Lowndes Rich, *Lowell Mason: "The Father of Singing Among the Children,"* (1946), 6.

master, both were influential.<sup>8</sup> Mason also attended the singing school of Amos Albee, who compiled the *Norfolk Collection of Sacred Harmony*, and he received further musical schooling from Oliver Shaw, a distinguished musician from Dedham.<sup>9</sup>

Mason often played flute or clarinet on the local meetinghouse steps during summer evenings, usually to a small audience of children who would congregate around him.<sup>10</sup> By the age of eighteen, Mason was a singing-school teacher, director of the local parish choir, a band director, and a composer.<sup>11</sup> In his later life, Mason recalled of his youth, "I spent twenty years . . . doing nothing save playing all manner of instruments that came within my reach."<sup>12</sup> Even though Mason did not plan to pursue a career in music, these early years of development would prove to be crucial to his legacy.

### The Savannah Years

In 1812, Mason accepted a position as a bank clerk in Savannah, Georgia. He soon became active in the Independent Presbyterian Church, assuming the role of organist and choirmaster. Mason continued his musical studies in Savannah with F.L. Abel, a German musician. Studying harmony and composition with Abel, Mason learned quickly and began to compose original anthems, tunes, and hymns that he would publish

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<sup>8</sup> Rich, 6.

<sup>9</sup> Marilyn Jones, "Lowell Mason's Contributions to American Music," *American Music Teacher*, 27, no. 6 (June/July 1978): 24.

<sup>10</sup> Rich, 6-7.

<sup>11</sup> Rich, 7.

<sup>12</sup> Pemberton, "Praising God Through Congregational Song," 22.

eventually.<sup>13</sup> In the meantime, these compositions fulfilled the needs of his choir for new music. Mason wrote about 25 hymn tunes in 1819, and another 15 in 1820.<sup>14</sup>

In 1820, Mason began to seek a publisher for his collection of hymn tunes, that included arrangements of tunes based on European Classical melodies as well as original compositions. Unsuccessful at first, Mason eventually found George K. Jackson, organist of the Handel and Haydn Society in Boston. Jackson expressed interest in Mason's work and proposed that the Society publish his collection, albeit with several of Jackson's compositions included.<sup>15</sup> First published in 1822, *The Boston Handel and Haydn Society Collection of Church Music* was promoted by Jackson as the premier collection of American church music. The book was immensely successful for Mason and the society, because during the next 35 years the book was published in 22 editions and 55,000 copies, earning Mason and the Society \$30,000 each.<sup>16</sup>

The success of Mason's first collection brought about several important consequences. As Rich noted:

The society was made financially secure during its early years and its permanency assured. The book turned public attention to its author, causing him to make music his profession. Widely circulated throughout the country, the collection had a notable influence upon the repertory and performance of American church music of the time.<sup>17</sup>

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<sup>13</sup> Rich, 8.

<sup>14</sup> J. Vincent Higginson, "Notes on Lowell Mason's Hymn Tunes," *The Hymn*, 18, no. 4 (April 1967): 38.

<sup>15</sup> Jones, 24.

<sup>16</sup> Jones, 24.

<sup>17</sup> Rich, 10-11.



The success of *The Boston Handel and Haydn Society Collection of Church Music* gave Mason the opportunity to pursue a career in music and foreshadowed the transformation of his earlier nonmusical career.<sup>18</sup>

### The Boston Years

Mason began to receive offers for choir director positions from Boston churches after *The Boston Handel and Haydn Society Collection of Church Music* was published. By the end of the summer of 1827, Mason, his wife Abigail, and their two sons had relocated to Boston, where they stayed during the next 24 years. Pemberton noted that, “During those years (1827-1851), Boston grew in its cultural, religious, and educational leadership.”<sup>19</sup> In the same year that Mason moved to Boston, he was elected president of the Handel and Haydn Society. As president, his responsibilities included conducting chorus rehearsals and concerts. Mason greatly improved the level of the chorus’s performances during his tenure that lasted until 1832.<sup>20</sup> During his time in Boston, Mason received widespread acclaim for the high level of musicianship his choirs exhibited. Jones noted:

*How* one sang became as important as *what* one sang, and the quality of performance exhibited by Mason’s choirs was unlike anything previously heard in this country. According to T.F. Seward, “Pilgrimages were made from all parts of the land to hear the wonderful singing. Clergymen who attended ministerial gatherings in Boston carried home with them oftentimes quite as much musical as spiritual inspiration...”<sup>21</sup>

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<sup>18</sup> Richard Crawford, *America’s Musical Life*, (2001): 142.

<sup>19</sup> Pemberton, *Lowell Mason: His Life and Work*, 44.

<sup>20</sup> Rich, 12.

<sup>21</sup> Jones, 25.

Mason's success as a choir director was largely due to his abilities as an educator.

Mason is generally remembered as being one of the first advocates for music education in public schools in America. His primary goals upon settling in Boston were to improve the quality of church music and the performance of church choirs, as well as to raise the standard of singing-school teaching.<sup>22</sup> He achieved both of these goals, educating the public by continuing to publish a wide variety of works including school textbooks and hymnals, teacher's guides and glee books, sacred and secular sheet music, and Sabbath school books for children.<sup>23</sup> The success of these works added to Mason's wealth and also helped him achieve his goal of getting vocal music included in the Boston school curriculum, where he continued to build music programs.<sup>24</sup>

Mason's lasting influence as an American composer has no doubt been due to the success of his publications. During his tenure in Boston, Mason is thought to have published some 70 works, with 50 of those devoted to sacred music.<sup>25</sup> As these books circulated throughout the country, so did Mason's ideas about church music. As Brandon explained:

Mason seems to have assumed that most people were on the side of "progress." He proceeded to develop methods and materials that he felt would facilitate such progress by giving the general population some musical common ground that would provide an enduring basis for future personal and social development.<sup>26</sup>

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<sup>22</sup> Jones, 26.

<sup>23</sup> Pemberton, "Praising God Through Congregational Song," 24.

<sup>24</sup> Pemberton, "Praising God Through Congregational Song," 24.

<sup>25</sup> Pemberton, *Lowell Mason: His Life and Work*, 54.

<sup>26</sup> Brandon, 49.

Mason's books contained his simple hymn tunes, which were composed with conservative harmonies in the European Classical style, and served as reliable utility music that was sung easily and remembered by the general population.<sup>27</sup> He also compiled a number of excerpts from composers such as Handel, Haydn, and Beethoven and arranged works from those fragments. As Brandon explained, Mason's goal as a compiler/arranger/composer was not to “. . . challenge the great composers of the past or of his own day, but rather to help bring America into the mainstream of the music of Western civilization so that the young nation could one day take its rightful place in the life of the larger world of music.”<sup>28</sup> The fact that Mason's career blossomed during a new era of mass production enabled this sweeping movement in church music.<sup>29</sup> Mason also became one of the first American musicians to make a significant profit in the professional music field.<sup>30</sup>

### The New Jersey Years

In 1855, Mason and his family moved to Silver Spring, a seventy-acre estate in Orange, New Jersey. From this time until his death in 1872, Mason continued his work as a church musician, spending many of these years adding to an extensive music library that he had maintained throughout his entire career. Pemberton noted:

One large room of the Masons's three-story Victorian house was devoted to that expanding library. By eyewitness accounts, the room had “rows and rows of books [and] a large table in the center piled high with manuscripts, its undershelf

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<sup>27</sup> Brandon, 49.

<sup>28</sup> Brandon, 49.

<sup>29</sup> Jones, 27.

<sup>30</sup> Crawford, 149.

loaded also.” The room must have been large and comfortable, since it had to house Mason’s lifelong collection of music and works on church music and education.<sup>31</sup>

Mason’s library was catalogued after his death and found to include a shelf count of about 10,300 books and other items.<sup>32</sup> His collection was so significant that, as Pemberton noted, “If Lowell Mason had done nothing for music—church music in particular—except to gather material and bequeath it to future scholars, he should be recognized as a major contributor to American music culture.”<sup>33</sup>

A performer, conductor, educator, author, arranger, and composer, Mason dedicated most of his life to the advancement of church music in America. Through the publication and widespread circulation of his works, including arrangements and original compositions, Mason accomplished his monumental goal. He improved the quality of church music repertoire and enhanced performance standards, introduced music into America’s public school system, and left behind a library that contains a substantial part of America’s early musical heritage.

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<sup>31</sup> Pemberton, “Praising God Through Congregational Song,” 25.

<sup>32</sup> Pemberton, “Praising God Through Congregational Song,” 25.

<sup>33</sup> Pemberton, “Praising God Through Congregational Song,” 25.

### CHAPTER III

#### LOWELL MASON'S HYMN TUNE COMPOSITIONS

During his lifetime, Mason composed and arranged hundreds of hymn tunes. Estimates vary, but Henry L. Mason (Lowell Mason's grandson) estimated that Lowell Mason published 1697 hymn tunes, of which 1210 were original compositions, and 487 were either arrangements or adaptations of melodies taken from a variety of sources.<sup>34</sup> These numbers represent Mason's catalogued hymn tunes, although the exact number may never be known, because Mason was known to have published hymn tunes anonymously. Eventually Mason claimed some of his tunes, but often did not. Overmeyer suggested that Mason, " . . . did not care enough for fame to take the time to collect and recognize his own works."<sup>35</sup> Mason's hymn tunes along with those of his contemporaries have become part of the standard repertory for American Protestant churches.<sup>36</sup>

#### Mason's Musical Philosophy

Mason never directly expressed his views about earlier styles of American musicians. However, his convictions were made clear through the music that he collected and promoted, which was primarily of English and European Classical styles.<sup>37</sup>

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<sup>34</sup> Henry L. Mason, *Hymn Tunes of Lowell Mason: A Bibliography* (1944), vi.

<sup>35</sup> Grace Overmeyer, *Famous American Composers* (1944), 30.

<sup>36</sup> Pemberton, *Lowell Mason: His Life and Work*, 183.

<sup>37</sup> Pemberton, *Lowell Mason: His Life and Work*, 39.

During the nineteenth century, popular American culture was focused toward progress through science, and the commonly used terminology of the time reflected this. The words “good taste” and “correctness” were used commonly in conjunction with the words “science” and “progress.”<sup>38</sup> Jones wrote:

A public that showed its improved taste by preferring Mason to [William] Billings would be in line with scientific progress; the assumption was that earlier composers, knowing nothing of scientific progress, could write only inferior music! People who persisted in singing the old-fashioned hymns and anthems, were made to feel that they were not taking advantage of modern improvements, and no American wanted to admit that he was behind the times – hence the sweeping success of the “better music” movement led by Lowell Mason.<sup>39</sup>

“Better music” was intended to be practical for congregational singing, utilizing simple melodies and traditional Western tonal, diatonic, “scientific” harmonies in such a way that the music could be performed easily and remembered by entire congregations. Mason believed that church music could be conservative and uncomplicated, yet impressive.<sup>40</sup> In October 1826, Mason presented a lecture at Hanover Street Church in Boston, where he summarized his philosophy of church music in six main points:

1. Church music must be simple, chaste, correct, and free of ostentation.
2. The text must be handled with as much care as the music; each must enhance the other.
3. Congregational singing must be promoted.
4. Capable choirs and judiciously used instruments, particularly the organ, are indispensable aids to services.
5. A solid music education for all children is the only means of genuine reform in church music.

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<sup>38</sup> Jones, 24.

<sup>39</sup> Jones, 24-25.

<sup>40</sup> Pemberton, “Praising God Through Congregational Song,” 23.

## 6. Musicianship per se is subordinate to facilitating worship.<sup>41</sup>

In that same address, Mason explained further his approach to the selection of good hymn tunes, saying:

One of the most important characteristics of a good psalm [or hymn] tune is simplicity . . . with respect to both melody and harmony, as shall render the design intelligible, and the execution easy. Solemnity is no less important . . . . Correct harmony is undoubtedly important . . . . Let there be . . . simple, easy, and solemn tunes selected for . . . worship.<sup>42</sup>

### Mason's Compositional Style

Mason's experience as a working church musician and as a music educator was essential to his compositional objectives because it allowed him to develop a thorough understanding of the general population's performance abilities.<sup>43</sup> Based upon this knowledge, Mason specifically advocated congregational hymn tunes that utilized simple intervals and rhythms, staying within the range of an octave or a ninth, notating D5 as the preferable highest note, and with no pitches higher than E5.<sup>44</sup> The melody should be flowing and natural with the lyrics and the melody complementing each other. The most important point for Mason in the composition of a successful hymn tune was:

The music should never through its harmonic treatment, or through sensuous embellishment, draw undue attention to itself . . . it should reinforce rather the content of the hymn, the spirit of worship, thanksgiving, or praise, of which the words stand as written sign.<sup>45</sup>

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<sup>41</sup> Pemberton, "Praising God Through Congregational Song," 23.

<sup>42</sup> Pemberton, *Lowell Mason: His Life and Work*, 40

<sup>43</sup> Pemberton, "Praising God Through Congregational Song," 26.

<sup>44</sup> Robert Stevenson, *Protestant Church Music in America* (1966), 82.

<sup>45</sup> Henry L. Mason, v-vi.

Mason's hymn tunes were intended to be utilitarian yet inspiring. As he pointed out in his *Carmina Sacra*, the harmonies of hymn tunes should be "as simple as possible" because "the knowledge and taste of the public cannot be forced."<sup>46</sup>

Mason's typical hymn tune style consisted of syllabic settings, a chordal style with diatonic harmonies and melodies in the middle of the vocal range with little or no chromaticism, basic rhythmic patterns, and much repetition of phrases.<sup>47</sup> Through these guidelines, Mason composed several different types of hymn tunes. Uxbridge is an example of the classic hymn tune, based on the Lutheran chorale and the Calvinist psalter tune. Brandon described this type of hymn tune as:

. . . an extremely compact musical structure . . . . It is simultaneously (a) a melody; (b) a series of chord progressions, with a strong bass line; (c) an example of simple four-part counterpoint; and (d) a rhythmic pattern that is emphatic, unobtrusive, and easily remembered.<sup>48</sup>

Bethany is an example of a style of hymn tune reminiscent of folk melodies, whereby the melody is supported by additional voice parts in parallel thirds or sixths.<sup>49</sup> Hamburg is an example of a hymn tune based upon a Gregorian psalm-tone formula utilizing much repetition of notes and chords and an extremely simple melody.<sup>50</sup> The success of Mason's hymn tune publications and his simple compositional approach for congregational singing served to replace the predominant styles of church music in many

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<sup>46</sup> Stevenson, 83.

<sup>47</sup> Pemberton, *Lowell Mason: His Life and Work*, 186.

<sup>48</sup> Brandon, 50-51.

<sup>49</sup> Brandon, 51.

<sup>50</sup> Bradon, 51.



areas, including revival music, shaped note and gospel music in the South and Midwest, and operatic chamber vocal music in eastern cities.<sup>51</sup> His moderate, conservative compositional style became the standard for American Protestant hymnody.

Five Selected Hymn Tunes: *Bethany*, *Hamburg*,  
*Missionary Hymn*, *Olivet*, and *Uxbridge*

Mason's music has been so ingrained in American culture that, as Jones suggested, "... the hymn tunes of Lowell Mason are as much folk songs as the melodies of Stephen Foster."<sup>52</sup> Some of Mason's most popular hymn tunes include *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge*. Jones explained that these tunes "might well be called American folk hymns for they are heard in practically all Protestant churches in this country."<sup>53</sup>

*Bethany*

*Bethany*, first published in the *Sabbath Hymn and Tune Book* (1859), was composed for the text "Nearer, My God, to Thee," by Sarah Flower Adams (1805-1848). In 1868, Lowell Mason spoke to a friend of his composing *Bethany*:

When we were compiling the collection known as the *Sabbath Hymn and Tune Book*, they [that is, his associates in the work, Edwards A. Park and Austin Phelps] applied to me for a musical setting for the hymn, "Nearer, my God, to Thee." The metre was irregular. But one night some time after, lying awake in the dark, eyes wide open, through the stillness of the house the melody came to me, and the next morning I wrote down the notes of *Bethany*.<sup>54</sup>

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<sup>51</sup> Pemberton, *Lowell Mason: His Life and Work*, 184.

<sup>52</sup> Jones, 27.

<sup>53</sup> Jones, 27.

<sup>54</sup> Henry L. Mason, 13.

“Nearer, My God, to Thee,” became one of the most popular American hymns, leading Presbyterian minister and hymnologist Louis F. Benson to note, “What started the hymn on its free course in America was the tune *Bethany*.... And when the hymn, set to this taking tune, appeared in 1859 . . . its general use became assured.”<sup>55</sup>

The version of *Bethany* found in *The Sabbath Hymn and Tune Book* is written in the key of G-major, with a 6/4 meter. Four measure phrases are utilized, creating a form of A-A'-B-A'. The A section ends with a half cadence, the A' sections end with perfect authentic cadences, and the B section ends with a half cadence. Tonic, subdominant, and dominant chords are emphasized. Four-part vocal harmony is employed (Soprano/Alto/Tenor/Bass) in a homophonic texture, and the rhythm consists of dotted half notes, half notes, and quarter notes. The vocal range extends from G2 in the bass to E5 in the soprano. The range of the melody spans a major ninth, from D4 to E5.

### *Hamburg*

*Hamburg* was written while Mason was living in Savannah, Georgia, and first was published in 1824 in *The Boston Handel and Haydn Society Collection of Church Music*, under the name *Aventine*.<sup>56</sup> The tune is based upon the first mode of Gregorian Psalm tones, and in the third edition of *The Boston Handel and Haydn Society Collection of Church Music* (1825), Mason stated that the tune is derived from Vincent Novello's *Benedictus*, from his *Evening Service*.<sup>57</sup> Mason frequently used Gregorian chants as sources for his arrangements, while often adding original material of his own. *Hamburg*

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<sup>55</sup> Henry L. Mason, 13.

<sup>56</sup> Pemberton, “Praising God Through Congregational Song,” 26.

<sup>57</sup> Pemberton, *Lowell Mason: His Life and Work*, 192.

is an example of this style of arranging and composing. Written in the style of the chant from which it is derived, it is only an arrangement in the broadest sense of the term, because original material is included and the pattern of phrase repetition is different from Novello's *Benedictus*.<sup>58</sup> The tune is most often used as a setting for the text, "When I Survey the Wondrous Cross."

The version of *Hamburg* found in *The Sabbath Hymn and Tune Book* is written in the key of F-major in a 4/4 meter. Four measure phrases are utilized, and the first phrase is repeated after the second phrase, giving the tune a form of A-B-A-C. The A sections end with imperfect authentic cadences, the B section ends with a half cadence, and the C section ends with a perfect authentic cadence. Tonic and dominant chords are emphasized. Four-part vocal harmony is employed, with a fifth voice also used in measures 2-3, 6-7, 10-11, and 15. The tune is homophonic, with the rhythm consisting of half notes, quarter notes, and whole notes on the last measure of each phrase. The vocal range extends from G2 in the bass to Bb4 in the soprano. The melody line in the soprano only spans the range of a tritone, from E4 to Bb4.

### *Missionary Hymn*

*Missionary Hymn*, one of Mason's earliest hymn tunes and originally entitled *Heber*, was written in Savannah in 1823 and set to Bishop Reginald Heber's poem, "From Greenland's Icy Mountains." Mary Wallace Howard, a soprano soloist in Mason's church choir, first brought the poem to Mason while he was working at Planter's

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<sup>58</sup> Pemberton, *Lowell Mason: His Life and Work*, 192.

Bank, and he composed the tune within half an hour.<sup>59</sup> *Missionary Hymn* first was published in 1824 as a song for solo voice and piano, and first appeared as a hymn tune arrangement in the ninth edition of *The Boston Handel and Haydn Society Collection of Church Music* (1830).<sup>60</sup> Charles Ives used the tune in his *First String Quartet* to conjure up images of New England's musical history.<sup>61</sup>

The version of *Missionary Hymn* found in *The Sabbath Hymn and Tune Book* is written in the key of E-major in a 4/4 meter and a two-beat pickup. Four measure phrases are used, each phrase being constructed in an antecedent/consequent manner and starting with a two beat pickup. The form is A-A'-B-A'', and the first two measures of each A section are exactly the same. Each section ends on a half cadence, except for A', which ends on a perfect authentic cadence in the dominant key, and A'', which ends with a perfect authentic cadence. Tonic and dominant chords are emphasized, and, as previously stated, the dominant is briefly tonicized in the seventh and eighth full measures. The tune is written for four-part vocal harmony, with a homophonic texture written in strict species 1 counterpoint. Half notes and quarter notes are the only rhythmic units used. The range extends from B2 in the bass to E5 in the soprano, with the melody spanning an octave, from E4 to E5 in the soprano.

### *Olivet*

*Olivet* was written in 1832 and set to Ray Palmers text "My Faith Looks Up to Thee." Mason and Palmer, who had been formerly acquainted, met on the street in

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<sup>59</sup> Pemberton, "Praising God Through Congregational Song," 26.

<sup>60</sup> Henry L. Mason, 23.

<sup>61</sup> Crawford, 144.

Boston when Palmer was training for Congregational ministry. Mason told Palmer that he was compiling a book of hymns and asked if he had any verses that might be of use. Palmer showed Mason his poem, and Mason was so struck by the text that he made a copy and went home to compose the music.<sup>62</sup> The two met again a few days later, and Mason is said to have declared, “Mr. Palmer, you may live many years and do many good things, but I think you will be best-known to posterity as the author of ‘My faith looks up to thee.’”<sup>63</sup>

The version of *Olivet* found in *The Sabbath Hymn and Tune Book* is written in the key of Eb-major, with a 4/4 meter. The tune includes six sub-phrases that are each two measures long, and two larger phrases of six measures each, creating an A-B form. Imperfect authentic cadences occur in measures 2, 6, 8, and 10; a half cadence occurs in measure 4; and the tune ends with a perfect authentic cadence in measure 12. Tonic and dominant chords are emphasized, and the dominant is briefly tonicized in measures 6-7. The tune is composed for four-part vocal harmony, with a homophonic texture written in strict species 1 counterpoint. The same rhythm (half note, two quarter notes, dotted quarter note, eighth note, half note) is used in the first, second, fourth, and fifth two-measure sub-phrases. Whole notes, half notes, dotted quarter notes, quarter notes, and eighth notes are the only rhythmic values utilized. The range spans from A2 in the bass to Eb5 in the soprano, with the range of the melody covering an octave, from Eb4 to Eb5.

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<sup>62</sup> Overmeyer, 31.

<sup>63</sup> Pemberton, “Praising God Through Congregational Song,” 26.

### *Uxbridge*

Mason composed *Uxbridge* in 1830, “in the spirit of a Gregorian chant.”<sup>64</sup> The opening line of the tune is based upon the *Vene Sancte Spiritus*, and the tune is used often as the setting for the text, “The Heavens Declare Thy Glory, Lord.”<sup>65</sup> The version of *Uxbridge* found in *The Sabbath Hymn and Tune Book*, as with *Missionary Hymn*, is written in the key of E-major with a two-beat pickup, and in a 4/4 meter. Each phrase lasts for three full measures, beginning with a two-beat pickup on beats 3 and 4 of a measure and ending with a half note on beats 1 and 2 of another measure. The form is A-B-C-D. The A and D sections end with perfect authentic cadences, while the B section ends with a perfect authentic cadence in the dominant key and the C section ends with a half cadence. Tonic, subdominant, and dominant chords are emphasized, with a brief tonicization of the dominant key occurring in the sixth full measure. The tune is written in four-part vocal harmony, in a homophonic texture, and in species 1 counterpoint except for the fifth and eleventh full measures. In each case, an inner voice moves to the seventh of the local dominant chord while the bass stays the same, in order to provide additional harmonic motion. Except for the cases already noted in measures 5 and 11, each section uses the exact same rhythm (half note, four quarter notes, three half notes). The range extends from A2 in the bass to E5 in the soprano, with the melody spanning a minor ninth, from D#4 to E5 in the soprano.

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<sup>64</sup> Henry L. Mason, 28

<sup>65</sup> Higginson, 42.

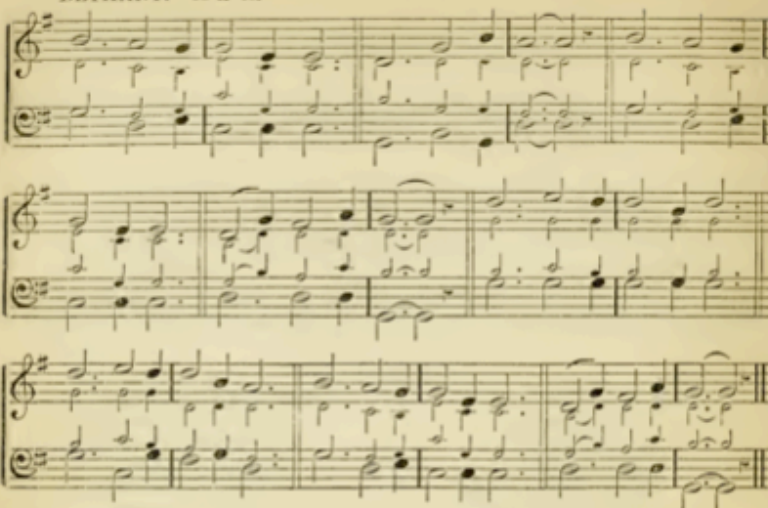
## CHAPTER IV

*BETHANY, HAMBURG, MISSIONARY HYMN, OLIVET, AND UXBRIDGE:*  
PERFORMANCE EDITIONS SET FOR BRASS QUINTET

As was stated in Chapter I, settings for brass quintet were created using the versions of *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge* from *The Sabbath Hymn and Tune Book* (referred to as “*SHTB*” from this point forward) as a guide. These settings were completed using a piano and Sibelius® notation software on a Macintosh computer. Each arrangement begins in the original key, and the melodies are generally unaltered aside from some slight metric modifications. The settings are intended to highlight the strength of the melodies that Mason composed. The settings include different harmonies (including suspension/resolution figures and extended harmony often found in the jazz idiom), rhythmic diversity in the accompanying parts, and original material in transitional sections. The following editions present the versions of *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge* found in the *SHTB*, with each hymn tune followed by its corresponding setting for brass quintet.

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BETHANY. 6s & 4s.



989. "Nearer, my God, to Thee."

1 NEARER, my God, to thee,  
Nearer to thee :  
Ev'n though it be a cross  
That raiseth me,  
Still all my song shall be,  
[: Nearer, my God, to thee, :]  
Nearer to thee.

2 Though like a wanderer,  
Daylight all gone,  
Darkness be over me,  
My rest a stone,  
Yet in my dreams, I'd be  
[: Nearer, my God, to thee, :]  
Nearer to thee.

3 There let the way appear  
Steps up to heaven ;  
All that thou sendest me  
In mercy given,  
Angels to beckon me  
[: Nearer, my God, to thee, :]  
Nearer to thee.

4 Then with my waking thoughts,  
Bright with thy praise,  
Out of my stony griefs,  
Bethel I'll raise ;  
So by my woes to be  
[: Nearer, my God, to thee, :]  
Nearer to thee.

5 Or if on joyful wing,  
Cleaving the sky,

Sun, moon, and stars forgot,  
Upward I fly,  
Still all my song shall be,  
[: Nearer, my God, to thee, :]  
Nearer to thee.

1224. "Strangers and pilgrims on the earth."

1 I'm but a stranger here,  
Heaven is my home ;  
Earth is a desert drear,  
Heaven is my home :  
Danger and sorrow stand  
Round me on every hand ;  
Heaven is my fatherland—  
Heaven is my home.

2 What though the tempest rage,  
Heaven is my home ;  
Short is my pilgrimage,  
Heaven is my home :  
Time's cold and wintry blast  
Soon will be overpast ;  
I shall reach home at last—  
Heaven is my home.

3 There, at my Saviour's side,  
Heaven is my home ;  
I shall be glorified—  
Heaven is my home :  
There are the good and blest,  
Those I loved most and best,  
And there I, too, shall rest ;—  
Heaven is my home !

Figure 1. *Bethany*, from *The Sabbath Hymn and Tune Book*.



## Bethany (Nearer, My God, to Thee)

Lowell Mason  
Setting by Christian McIvor

$\text{♩} = 88$

1st Trumpet in C

2nd Trumpet in C

Horn in F

Trombone

Tuba

8

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*p*

15

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*p*

*mp*

2

20

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

Measures 20-24 of the musical score. C Tpt. 1 plays a melodic line with accents. C Tpt. 2 plays a rhythmic pattern. Hn. plays a melodic line. Tbn. plays a bass line. Tba. plays a bass line.

25

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

Measures 25-29 of the musical score. C Tpt. 1 is silent. C Tpt. 2 plays a melodic line starting with *mf*. Hn. plays a melodic line. Tbn. plays a bass line. Tba. plays a bass line.

30

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

Measures 30-34 of the musical score. C Tpt. 1 plays a melodic line starting with *f*. C Tpt. 2 plays a melodic line starting with *mf*. Hn. plays a melodic line. Tbn. plays a bass line starting with *mf*. Tba. plays a bass line starting with *mf*.

35

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mf*

*mp*

*mp*

*mp*

40

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mp*

*mf*

*mf*

*mf*

*mf*

45

rit. . . . . ♩ = 82

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*f*

4

50

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

57

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*f*

*mf*

61

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*ff*

*f*

*f*

*f*

*f*

*rit.*

THE SABBATH HYMN AND TUNE BOOK. 293

HAMBURG. L. M.

**316.** *"When I survey the wondrous cross."*

- 1 WHEN I survey the wondrous cross  
On which the Prince of Glory died,  
My richest gain I count but loss,  
And pour contempt on all my pride.
- 2 Forbid it, Lord, that I should boast,  
Save in the death of Christ my God:  
All the vain things that charm me most—  
I sacrifice them to his blood.
- 3 See, from his head, his hands, his feet,  
Sorrow and love flow mingled down!  
Did e'er such love and sorrow meet,  
Or thorns compose so rich a crown!
- 4 Were the whole realm of nature mine,  
That were an offering far too small:  
Love so amazing, so divine,  
Demands my soul, my life, my all!

**501.** *Probation in this life only.*  
*Eccles. 9: 10.*

- 1 LIFE is the time to serve the Lord,  
The time t' insure the great reward;  
And while the lamp holds out to burn,  
The vilest sinner may return.
- 2 Life is the hour that God has given  
T' escape from hell and fly to heaven;  
The day of grace,—and mortals may  
Secure the blessings of the day.
- 3 Then what my thoughts design to do,  
My hands, with all your might pursue,  
Since no device, nor work is found,  
Nor faith, nor hope, beneath the ground.
- 4 There are no acts of pardon passed  
In the cold grave to which we haste;  
But darkness, death, and long despair  
Reign in eternal silence there.

**811.** *"With my soul have I desired Thee."*

- 1 My God, permit me not to be  
A stranger to myself and thee;  
Amid a thousand thoughts I rove,  
Forgetful of my highest love.
- 2 Why should my passions mix with earth,  
And thus delude my heavenly birth?  
Why should I cleave to things below,  
And let my God, my Saviour, go!
- 3 Call me away from flesh and sense;  
One sovereign word can draw me thence;  
I would obey the voice divine,  
And all inferior joys resign.
- 4 Be earth, with all her scenes, withdrawn;  
Let noise and vanity be gone:  
In secret silence of the mind  
My heaven, and there my God, I find.

**923.** *Faith exemplified in the life.*  
*Tit. 2: 10-15.*

- 1 So let our lips and lives express,  
The holy gospel we profess;  
So let our works and virtues shine,  
To prove the doctrine all divine.
- 2 Thus shall we best proclaim abroad  
The honors of our Saviour God;  
When his salvation reigns within,  
And grace subdues the power of sin.
- 3 Our flesh and sense must be denied,  
Passion and envy, lust and pride;  
While justice, temperance, truth, and love,  
Our inward piety approve.
- 4 Religion bears our spirits up,  
While we expect that blessed hope,  
The bright appearance of the Lord,—  
And faith stands leaning on his word.

Figure 2. *Hamburg*, from *The Sabbath Hymn and Tune Book*.

## Hamburg (When I Survey the Wondrous Cross)

Lowell Mason  
Setting by Christian McIvor

First system of the musical score for 'The Rose Tree'. The tempo is marked 'poco rit.' and 'a tempo'. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes parts for 1st Trumpet in C, 2nd Trumpet in C, Horn in F, Trombone, and Tuba. The 2nd Trumpet part has a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The Horn and Trombone parts have a steady eighth-note accompaniment. The Tuba part has a simple bass line. Dynamics include *mp* (mezzo-piano) and *f* (forte).

2

21

C Tpt. 1 *mp* *f* *p*

C Tpt. 2 *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Tba. *f* *mf*

26

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

33

C Tpt. 1 *mf*

C Tpt. 2 *p* *mp*

Hn.

Tbn.

Tba.

38

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mf*

*mp*

*mp*

*mp*

*mp*

43

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*f*

*f*

*f*

*f*

*f*

48

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*p*

*p*

*p*

*p*

*p*



4

52

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*f*

*f*

*f*

*f*

56

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mp*

*mp*

*mf*

61

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mf*

*f*

*mf*

*f*

*f*

*mf*

66

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*ff*

*ff*

*ff*

70

rit.

C Tpt. 1

C Tpt. 2

Hn.

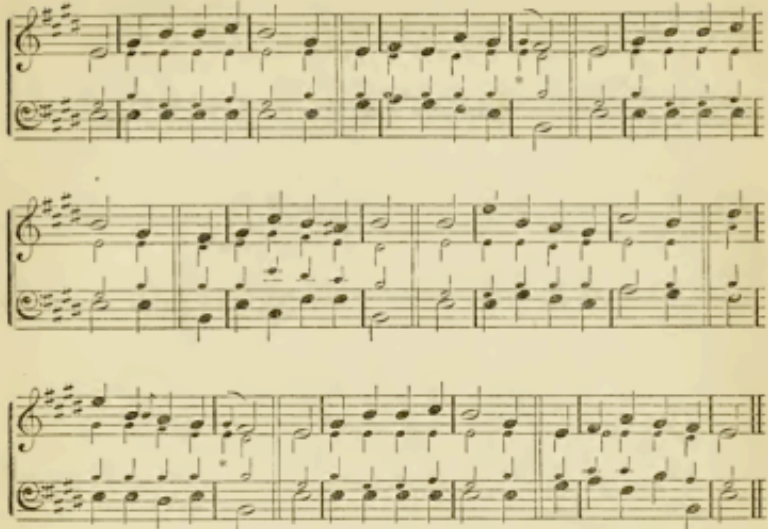
Tbn.

Tba.

*ff*

THE SABBATH HYMN AND TUNE BOOK. 395

MISSIONARY HYMN. 7s & 6s.



\* *Note.*—It is recommended that the small notes (*appoggiaturas*), at the commencement of the fourth and twelfth measures, be omitted in singing this tune; the proper time may then be observed without pauses, or rhythmic interruptions, and thus the singing will be more steady, firm, and effective than it can be in the usual way.

**1132.** *Waft, waft, ye winds, his story.\**

<p>1 From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand,— From many an ancient river, From many a palmy plain, They call us to deliver Their land from error's chain.</p> <p>2 What though the spicy breezes Blow soft o'er Ceylon's isle; Though every prospect pleases, And only man is vile; In vain with lavish kindness The gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone!</p> <p>3 Shall we, whose souls are lighted With wisdom from on high,— Shall we, to men benighted, The lamp of life deny? Salvation, oh, salvation! The joyful sound proclaim, Till each remotest nation Has learned Messiah's name.</p>	<p>4 Waft, waft, ye winds, his story, And you, ye waters, roll, Till, like a sea of glory, It spreads from pole to pole; Till o'er our ransomed nature The Lamb for sinners slain, Redeemer, King, Creator, In bliss returns to reign!</p> <p><b>1133.</b> <i>"O that the salvation of Israel were come out of Zion."—Psalms 14.</i></p> <p>1 On that the Lord's salvation Were out of Zion come, To heal his ancient nation, To lead his outcasts home! How long the holy city Shall heathen feet profane? Return, O Lord, in pity; Rebuild her walls again.</p> <p>2 Let fall thy rod of terror; Thy saving grace impart; Roll back the veil of error; Release the fettered heart: Let Israel, home returning, Their lost Messiah see; Give oil of joy for mourning, And bind thy church to thee.</p>
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Figure 3. *Missionary Hymn*, from *The Sabbath Hymn and Tune Book*.

# Missionary Hymn (From Greenland's Icy Mountains)

Lowell Mason  
Setting by Christian Melvor

$\text{♩} = 112$

1st Trumpet in C

2nd Trumpet in C

Horn in F

Trombone

Tuba

*mf*

*mf*

*mf*

*mf*

5

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*f*

*f*

*f*

*mf*

*f*

10

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mf*

*mf*

2

15

C Tpt. 1 *mf*

C Tpt. 2 *f*

Hn.

Tbn.

Tba. *mf*

20

C Tpt. 1

C Tpt. 2 *mf*

Hn.

Tbn.

Tba.

25

C Tpt. 1 *f*

C Tpt. 2

Hn. *f*

Tbn. *f*

Tba. *f*

Detailed description: This musical score is for measures 15 through 29 of a piece in E major (three sharps). The instrumentation includes C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tba. The score is divided into three systems. The first system (measures 15-19) features C Tpt. 1 with a half note followed by eighth notes, C Tpt. 2 with eighth notes, Hn. with eighth notes, Tbn. with eighth notes, and Tba. with a half note. The second system (measures 20-24) shows C Tpt. 1 with quarter notes, C Tpt. 2 with eighth notes, Hn. with eighth notes, Tbn. with quarter notes, and Tba. with quarter notes. The third system (measures 25-29) features C Tpt. 1 with eighth notes, C Tpt. 2 with quarter notes, Hn. with eighth notes, Tbn. with eighth notes, and Tba. with quarter notes. Dynamics include *mf* (mezzo-forte) and *f* (forte).

31

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mp*

*mf*

35

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mp*

*f*

39

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mp*

*f*

*mf*

4

44

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mf*

*mf*

*mf*

*mf*

49

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*f*

*ff*

*f*

*f*

*f*

54

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*f*

*ff*

60

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*ff*

*f*

*ff*

66

rit. . . . . a tempo

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*f*

*f*

72

rit. . . . .

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*ff*

*ff*

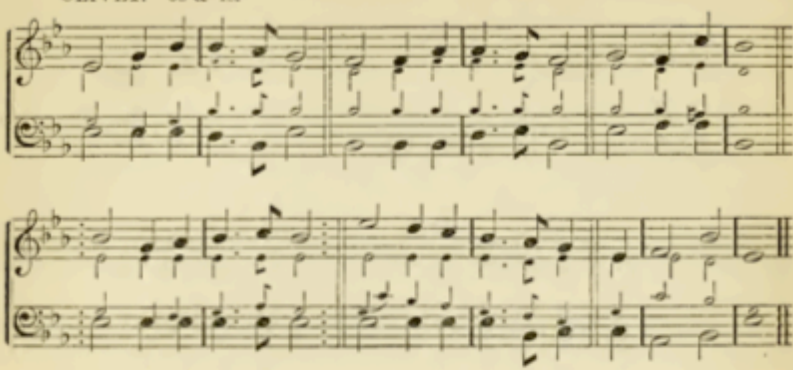
*ff*

*ff*



THE SABBATH HYMN AND TUNE BOOK. 355

OLIVET. 6s & 4s.



3 Ever be near our side,  
Our Shepherd and our Guide,  
Our staff and song;  
Jesus, thou Christ of God,  
By thine enduring word  
Lead us where thou hast trod;  
Make our faith strong.

4 So now, and till we die,  
Sound we thy praises high,  
And joyful sing:  
Let all the holy throng,  
Who to thy church belong,  
Unite and swell the song  
To Christ our King!

**722.** *"My faith looks up to Thee."*

1 My faith looks up to thee,  
Thou Lamb of Calvary,  
Saviour Divine!  
Now hear me while I pray;  
Take all my guilt away;  
Oh, let me, from this day,  
Be wholly thine!

2 May thy rich grace impart  
Strength to my fainting heart,  
My zeal inspire!  
As thou hast died for me,  
Oh, may my love to thee  
Pure, warm, and changeless be—  
A living fire!

3 While life's dark maze I tread,  
And griefs around me spread,  
Be thou my guide;  
Bid darkness turn to day,  
Wipe sorrow's tears away,

Nor let me ever stray  
From thee aside.

4 When ends life's transient dream,  
When death's cold, sullen stream  
Shall o'er me roll,  
Blest Saviour! then, in love,  
Fear and distrust remove;  
Oh, bear me safe above—  
A ransomed soul!

**1202.** *"Forsake me not when my strength faileth."*

1 LOWLY and solemn be  
Thy children's cry to thee,  
Father divine!  
A hymn of suppliant breath,  
[:] Owning that life and death :]  
Alike are thine.

2 O Father! in that hour  
When earth all succoring power  
Shall disavow,  
When spear, and shield, and crown  
[:] In faintness are cast down, :]  
Sustain us thou!

3 By him who bowed to take  
The death-cup for our sake,  
The thorn, the rod,—  
From whom the last dismay  
[:] Was not to pass away, :]  
Aid us, O God!

4 Trembling beside the grave,  
We call on thee to save,  
Father divine!  
Hear, hear our suppliant breath;  
[:] Keep us, in life and death, :]  
Thine, only thine.

Figure 4. Olivet, from *The Sabbath Hymn and Tune Book*.

# Olivet (My Faith Looks Up to Thee)

Lowell Mason  
Setting by Christian Melvor

$\text{♩} = 104$

1st Trumpet in C *mf*

2nd Trumpet in C *mf*

Horn in F

Trombone *mf*

Tuba *mf*

*rit.*

5 *a tempo*

C Tpt. 1 *f*

C Tpt. 2

Hn.

Tbn.

Tba.

9

C Tpt. 1 *f*

C Tpt. 2 *mf*

Hn. *f*

Tbn. *f*

Tba. *mf*

2

14

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

19

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

23

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

27

C Tpt. 1 *f*

C Tpt. 2 *mf*

Hn.

Tbn. *mf*

Tba.

32 *rit.*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Hn.

Tbn.

Tba.

37 *a tempo*

C Tpt. 1 *f*

C Tpt. 2 *f*

Hn. *ff*

Tbn. *ff*

Tba. *f*

4

42

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*ff*

*f*

3

rit. . . . .

46

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

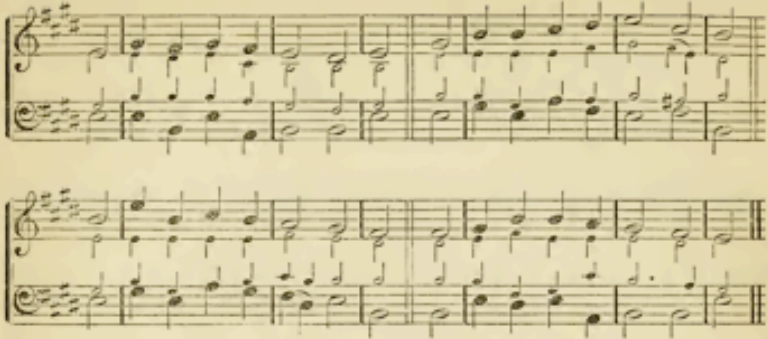
Tba.

*ff*

*f*

THE SABBATH HYMN AND TUNE BOOK. 91

UNBRIDGE. L. M.



**225.** *"Up to the hills I lift mine eyes"*  
Psalm 121.

- 1 Up to the hills I lift mine eyes,  
Th' eternal hills beyond the skies ;  
Thence all her help my soul derives,  
There my almighty Refuge lives.
- 2 He lives—the everlasting God  
That built the world, that spread the flood;  
The heavens with all their hosts he made,  
And the dark regions of the dead.
- 3 He guides our feet, he guards our way ;  
His morning smiles bless all the day :  
He spreads the evening vail, and keeps  
The silent hours, while Israel sleeps.
- 4 Israel, a name divinely blest,  
May rise secure, securely rest ;  
Thy holy Guardian's wakeful eyes  
Admit no slumber, nor surprise.
- 5 No sun shall smite thy head by day ;  
Nor the pale moon with sickly ray  
Shall blast thy couch ; no baleful star  
Dart his malignant fire so far.
- 6 Should earth and hell with malice burn,  
Still thou shalt go, and still return,  
Safe in the Lord ; his heavenly care  
Defends thy life from every snare.
- 7 On thee foul spirits have no power ;  
And, in thy last departing hour,  
Angels, that trace the airy road,  
Shall bear thee homeward to thy God.

**275.** *"He so loved the world."*—John 16: 17.

- 1 Nor to condemn the sons of men,  
Did Christ, the Son of God, appear ;  
No weapons in his hands are seen,  
No flaming sword, nor thunder there.
- 2 Such was the pity of our God,  
He loved the race of man so well,  
He sent his Son to bear our load  
Of sins, and save our souls from hell.
- 3 Sinners, believe the Saviour's word ;  
Trust in his mighty name, and live :  
A thousand joys his lips afford,  
His hands a thousand blessings give.

**479.** *The Works and the Word of God.*—Psalm 19.

- 1 The heavens declare thy glory, Lord ;  
In every star thy wisdom shines ;  
But when our eyes behold thy word,  
We read thy name in fairer lines.
- 2 The rolling sun, the changing light,  
And night, and day, thy power confess ;  
But the blest volume thou hast writ,  
Reveals thy justice and thy grace.
- 3 Sun, moon, and stars convey thy praise  
Round the whole earth, and never  
stand ;  
So when thy truth began its race,  
It touched and glanced on every land.
- 4 Nor shall thy spreading gospel rest,  
Till thro' the world thy truth hath run ;  
Till Christ hath all the nations blest  
That see the light, or feel the sun.
- 5 Great Sun of Righteousness, arise !  
Bless the dark world with heavenly  
light :  
Thy gospel makes the simple wise,  
Thy laws are pure, thy judgments right.
- 6 Thy noblest wonders here we view  
In souls renewed, and sins forgiven ;  
Lord, cleanse my sins, my soul renew,  
And make thy word my guide to  
heaven.

Figure 5. *Uxbridge*, from *The Sabbath Hymn and Tune Book*.

## Uxbridge (The Heavens Declare Thy Glory, Lord)

Lowell Mason

Setting by Christian McIvor

♩ = 100

1st Trumpet in C

2nd Trumpet in C

Horn in F

Trombone

Tuba

6

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

11

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

2

16

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mf*

21

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*mp* *mf* *f* *mf* *mf*

27

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

*f* *mf* *f* *mf*



33

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

37

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

43 poco rit. . ♩ = 92

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

4

Tempo I

$\text{♩} = 100$

48

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

This musical score is for measures 48 through 51 of the piece 'The Rose Tree'. It is written for a five-part instrumental ensemble: C Trumpet 1, C Trumpet 2, Horn, Trombone, and Tuba. The tempo is marked 'Tempo I' with a quarter note equal to 100 beats per minute. Measure 48 begins with a key signature change to one flat (B-flat major/F major) and a common time signature. The C Trumpet 1 part has a melodic line starting on G4, moving to A4, B4, and then a half note on C5. The C Trumpet 2 part has a half note rest, followed by a quarter note G4, eighth notes A4 and B4, and a half note C5. The Horn part has a half note G4, followed by quarter notes A4 and B4. The Trombone part has a half note G3, followed by quarter notes A3 and B3. The Tuba part has a half note G2, followed by quarter notes A2 and B2. Measures 49 and 50 continue the melodic development. Measure 51 concludes the phrase with a final half note on C5 for all parts. Dynamics include *mp* (mezzo-piano) and *p* (piano).

*Bethany*

The brass quintet setting of *Bethany* is written in G-major, in a 4/4 meter (as opposed to the 6/4 meter of the version in the *SHTB*), but the four-measure phrase structure remains the same. The tune is presented three times in its entirety with original transitional material between each repetition of the tune. The setting begins with a second trumpet solo, with the first trumpet and trombone entering at measures 5 and 9 respectively, resulting in a trio. The horn and tuba enter in measures 13 and 14, and all five voices of the quintet are first heard together at the end of measure 16, where the transitional material begins. This transitional material includes flowing eighth note patterns and syncopated figures in the trumpets, motor rhythms in the tuba (mm. 17-20) and horn (mm. 21-23) and a harmonic progression of IV maj7—V<sup>7</sup>—vi min7—V<sup>7</sup> (first inversion) —I—vi min7—IV maj7—V<sup>7</sup>, leading to a repetition of the hymn tune. This material incorporates harmonies typically not used in Mason's original hymn tune arrangements, but heard often in the jazz idiom. The second presentation of the tune features a contrapuntal tuba line in the A and A' sections (mm. 25-32 and 37-40). During these sections, the second trumpet has the melody while the first trumpet rests. The horn plays syncopated motor rhythms to provide motion while the trombone fills out the harmonies with half notes and quarter notes. The first trumpet takes the melody in the B section (mm. 33-36) while the second trumpet and trombone play motor rhythms and the tuba part closely follows the rhythm of the melody. The transitional material between the second and third presentations of the melody closely resembles the previous transitional material in measures 17-24, but with a more melodic line in the second trumpet in

measures 45-48. The transitional material ends with a ritard leading into the third presentation of the tune, which begins with the melody in the trombone while the other four parts play a chorale style accompaniment. The first trumpet takes the melody in the B section as the second trumpet plays in thirds and the trombone plays flowing eighth note motor rhythms. The setting concludes with the same chorale style as in the previous A and A' sections, but with the tuba playing a contrapuntal line in measures 61-63 that recalls previous material. The last four measures include a rhythmic augmentation of the melody in the first trumpet, including an arpeggio figure to the final note in the melody, which is transposed up an octave (G5). Many suspension figures are used here, and the setting ends on a I chord with an added ninth for a slightly untraditional color.

### *Hamburg*

The setting of *Hamburg* is written in F-major, in a 4/4 meter and three presentations of the hymn tune. In each presentation of the tune, the melody is unaltered, except in the final three measures, where the melody in last two measures of the version of *Hamburg* found in the *SHTB* is rhythmically augmented. The setting begins with an original introduction that features the second trumpet with a flowing eighth note melodic figure, accompanied by the horn, trombone, and tuba in block chords. The first presentation of the tune consists of the trombone playing a pedal note figure while the first trumpet plays the melody and the second trumpet mirrors the melody, mostly with parallel thirds. The horn enters at measure 14 to provide a thicker texture. The tuba enters on the last chord of the first presentation of the tune, in measure 20, and has an eighth note figure that leads into transitional material that recalls the introductory material. In measures 21-24,

the first trumpet plays the introductory melody, but instead of block chords, the tuba plays a syncopated motor rhythm while the trombone plays an eighth note countermelody and the horn plays eighth notes on the first beat of each measure. This gives the illusion of a denser texture than in the introduction. The second presentation of the tune begins with the first trumpet playing pedal C5's while the second trumpet takes the melody and the horn and tuba play harmonies that resemble the melody rhythmically. At the beginning of the second A section, the tuba plays a contrapuntal eighth note line that includes chromaticism (m. 35) while the first trumpet plays the melody and the second trumpet takes the pedal C5's. The tension provided by the pedal C5 is resolved by motion to a D5 in measure 37 before the final cadence. The transitional material that follows provides an even denser texture than the material between the first and second presentations of the tune, as both the trombone and horn play counter-melodic eighth note lines over the tuba's syncopated motor rhythms. This material is expanded by an additional four measures, featuring a melody in the first trumpet while the horn and trombone play a flowing eighth note pattern in parallel sixths that moves. Measures 49-56 provide additional transitional material that includes jazz inspired harmonies and rhythmic figures, involving syncopated background figures in the tuba and horn while the second trumpet has the melodic line. The third presentation of the tune begins at measure 57, with the melody in the tuba and countermelodies in the trumpet parts. The trombone takes the melody in measure 61 in a low brass trio with the horn playing a syncopated motor rhythm and the tuba playing parallel thirds to the melody. The trumpets enter on beats two (second trumpet) and three (first trumpet) of measure 64, providing a

“pyramid” effect leading into the last A section of the tune’s form. Beginning at measure 65, the second trumpet takes the melody while the first trumpet part recalls material from measures 49-56 and the tuba recalls material from measures 33-36. The first trumpet takes the melody for the final C section, while the second trumpet plays a flowing eighth note line reminiscent of the introductory and transitional material, mirrored by the horn in parallel sixths in measures 71-72.

### *Missionary Hymn*

The setting of *Missionary Hymn* is written in E-major and in a 4/4 meter. While the phrase structure remains the same as the version found in the *SHTB*, each of the phrases in the arrangement begin with a quarter note pickup and end with a dotted half note, rather than beginning with a half note pickup and ending with a half note. This provides a sense of closure at the end of each phrase. The tune is presented three times in its entirety, with a rhythmic augmentation of the melody occurring in measures 68-70. This setting is intended to have a march-like feel, and this sense of motion is provided by almost constant eighth note figures throughout (or syncopated accompanying figures, as in measures 31-46). The setting begins with introductory material featuring a melody that is passed between the first and second trumpets. The first trumpet takes the melody at the pickup to measure 8, where the tune is first presented. The eighth note accompanying figures appear in the second trumpet (mm. 8-11, 14-15) and horn (mm. 12-13) during the A and A’ sections while the trombone plays a bass line. The second trumpet takes the melody at the B section beginning at measure 16, where the tuba enters. Flowing eighth note accompanying patterns are included in the first trumpet (mm. 16-17),

horn (mm. 18-19), trombone (m. 17), and tuba (mm. 18-19) parts. The first trumpet takes the melody again at the A'' section, while the second trumpet and horn play a moving eighth note line in mostly parallel thirds. Transitional material follows, in measures 24-30, recalling the introductory material but with a denser texture. The second presentation of the tune occurs in measures 31-46. During the A and A' sections, the trombone has the melody while the second trumpet and horn play syncopated eighth and sixteenth note background figures. The tuba plays a descending line from measures 31-34 (the A section), and then plays a counter-melodic figure in measures 35-38 (A'). The tuba plays the melody during the B section while the trumpets play descending half note chord tones and the trombone provides a sense of motion with a syncopated motor rhythm. The A'' section closely resembles the A section of this second presentation of the tune, except the horn plays the melody while the trumpets play the syncopated background eighth and sixteenth note figures. The transitional material from measures 47-53 is very similar to the previous transitional and introductory material, only this time the dense texture is enhanced by a moving eighth note line that is passed between the second trumpet and horn in measures 47-48 and similarly between the first trumpet and horn in measures 50-51. The third presentation of the tune is written in more of a chorale style, with less eighth note accompanying figures than the previous two presentations. This presentation of the tune focuses on different harmonies and suspension/resolution figures (ex. moving through the vii°/vi in measure 56 and V/vi in measure 63 with a 9-8 suspension/resolution figure in the horn in measure 64). The closing material again recalls the earlier transitional and introductory material, and the arrangement, like *Bethany*, ends on a I

chord with an added ninth in the trombone.

### *Olivet*

The setting of *Olivet* begins in Eb-major and in a 4/4 meter. The tune is presented three times, and each time, the melody is unaltered, except for being transposed up an octave in the B section of the final presentation of the A–B form (mm. 43-48), with an embellishment figure leading into measure 45. The setting begins with an introduction involving the first trumpet playing a melodic figure while the second trumpet and trombone provide the main accompaniment until the tuba enters at measure 4. In the first presentation of the tune, the second trumpet plays the melody during the A section and the horn and first trumpet share it in the B section (horn in mm. 11-12, first trumpet in mm. 13-16). Motion is provided by ostinato eighth note patterns in the first trumpet (mm. 5-10), second trumpet (mm. 11-15), and horn (mm. 13-15). Different harmonies from the version of *Olivet* in the *SHTB* are utilized, such as the vii°/vi in measure 14. The transitional material in measures 17-20 is reminiscent of the introductory material, but involves only a lower brass trio (horn, trombone, and tuba). The second presentation of the theme begins with the melody in the trombone (mm. 21-26) and an ostinato sixteenth and eighth note pattern played in parallel thirds in the trumpets. The tuba plays syncopated rhythms, adding to the rhythmic motion. The first trumpet takes over the melody for the B section (mm. 27-32) while the trombone plays parallel tenths and the horn plays a syncopated motor rhythm on the tonic. The tuba enters on beat 4 of measure 30 for the final cadence. Transitional material follows, recalling the earlier introductory and transitional material but modulating to the key of C-major in measure 37. This



chromatic modulation is achieved through the use of the V/vi chord in Eb-major, which becomes the dominant in the new key of C-major. The final presentation of the tune begins with the melody doubled in octaves in the horn and trombone parts while the first trumpet plays pedal tones and the tuba plays a contrapuntal line that moves rhythmically when the melody doesn't (measures 37-42). The second trumpet takes over the melody from measures 43-46 while the tuba plays parallel seventeenths (thirds transposed two octaves lower) and the first trumpet and horn play octave pedal concert C's (C4 in the horn, C5 in the first trumpet), with the first trumpet playing a syncopated ostinato pattern. The first trumpet takes over the melody in the last two measures while the second trumpet plays a higher, sixteenth note descant line (preferably to be played on piccolo trumpet for a brighter timbre). At measure 47, the tuba takes over the same rhythmic pattern the first trumpet had in measures 43-46 while the horn and trombone fill out the inner voices for the final cadence.

### *Uxbridge*

The setting of *Uxbridge* begins in E-major, in a 4/4 meter, and three presentations of the tune are included. The phrase structure of the setting is different from the version of *Uxbridge* found in the *SHTB*. As previously discussed, the phrases in the *SHTB* version of *Uxbridge* span the length of three full measures (twelve beats), beginning with a half note pickup and ending with a half note. The beginning of the setting stretches the phrases to four measures long, each beginning with a quarter note pickup instead of a half note. The second and third presentations of the tune are written in three measure phrases, each beginning with a quarter note pickup. The introductory material establishes a

droning harmony played by the trombone, horn, and second trumpet. Rhythmic motion is provided by each of the three instruments entering on successive eighth notes, thus creating a pyramid effect. The first trumpet plays the melody in its entirety (mm. 5-20). A brief transitional section (mm. 20-22) leads into the second presentation of the tune. The melody is passed from the second trumpet (mm. 23-28) to the first trumpet (mm. 29-31), and back to the second trumpet (mm. 32-34). Harmonic motion is provided by a descant line in the first trumpet (mm. 23-25) as well as eighth note contrapuntal lines in the trombone (mm. 27-28) and the second trumpet (mm. 29-30). A sixteenth and eighth note pattern in parallel thirds in the first trumpet and horn parts (mm. 34-37) provides motion (via a sequential modulation up a half step, to the key of F-major) into the final presentation of the theme. The trombone begins with the melody from measures 38 to 43 while the first trumpet, second trumpet, and horn enter successively on beats 1, 2 and 3 of measures 38 and again at measure 41. This creates a downward pyramid effect, thickening the texture on each successive beat. The following measures (mm. 39-40 and mm. 42-43) are marked by eighth note motion in parallel thirds in the second trumpet and horn (mm. 39-40) and in the first and second trumpets (mm. 42-43). A slight ritard in measure 43 highlights the chorale style of the final C and D sections (mm. 44-49), which include several suspension figures in the inner voices (ex. ninths in the horn part in mm. 44 and 45 and in the trombone part in m. 46 as well as the double neighbor figure in the horn part at m. 48). The setting ends with the same droning figure in the trombone, horn, and second trumpet as that which was played in the introduction, albeit in F-major instead of E-major.

## CHAPTER V

### MASON'S LASTING INFLUENCE AS AN AMERICAN HYMN TUNE COMPOSER

Because Lowell Mason viewed himself as an educator who used composition as a pedagogical tool, his compositions have not received widespread scholarly attention. His collections of hymn tunes however played a large part in setting the standard for American Protestant hymnody. Jones asserted that Mason was an “empire builder,” noting that, “. . . in *America's Music*, Gilbert Chase states that of all musicians active in the United States during the nineteenth century, Lowell Mason has left the strongest, the widest and the most lasting impression on our musical culture.”<sup>55</sup> An anonymous writer stated in a *The New York Evening Post* soon after Mason's death in August 1872, “To produce the melodies which have been for fifty years the medium of Christian praise . . . is no ordinary honor.”<sup>56</sup> Over 125 years after Mason's death, his hymn tune compositions continue to be used in Protestant churches across America.

The primary purpose of this study was to set five of Mason's popular hymn tune compositions for brass quintet. The performance editions were intended to bring together traditional and historically significant works in a viable and expansive harmonic presentation suitable for either the worship service or the concert stage. To provide a historical context for the performers of these works, a brief biographical sketch of Mason

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<sup>55</sup> Jones, 24.

<sup>56</sup> Pemberton, *Lowell Mason: His Life and Work*, 192.

was included in the document, as well as an overview of his compositional philosophies. Historical information on each of the hymn tunes that were arranged, as well as descriptive analyses of the tunes as they appeared in *The Sabbath Hymn and Tune Book* and analyses of the settings for brass quintet, were also included.

To accomplish the primary goal of this project, the versions of *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge* appearing in *The Sabbath Hymn and Tune Book* were consulted. In the brass quintet settings, the melodies of the tunes were generally left unaltered, or modified slightly. The accompanying parts in the settings include different harmonies, more rhythmic complexity, and more varied textures than the versions of the tunes contained in *The Sabbath Hymn and Tune Book*.

Although most widely remembered for his work in music education, Mason was a prolific composer whose works are considered to be of monumental importance. Mason was one of the first great American composers who were influenced substantially by the European Classical/Western tonal tradition. Furthermore, he is said to have set the standard for American Protestant hymn tune composition. Texts and studies that focus upon Mason's work as a composer are limited, and his music has become so ingrained in America's common culture that it frequently is overlooked. The most extensive writings about Mason's compositions and his style are those quoted in this document. Because of his stature in American music and his tunes' lasting influence and continued use, additional study on Mason's compositional technique is certainly warranted, but is beyond the scope of this study.

Although the settings in this document present five of Mason's compositions for

the brass quintet genre, arrangements for other chamber groups or even large ensembles are definitely possible and as stated earlier, Mason's tunes have been previously used by respected composers, including Charles Ives. The settings included in this document can be adapted for organ or other chamber or even large ensembles with various instrumentations. These works are intended to present to listeners works that embrace familiar melodies yet feature innovative harmonic accompaniment. Thus, the combination of the well-known melodic lines in a non-traditional setting brings to audiences and performers accessible and listenable works. As well, these settings are intended to provide practical literature that can be presented in many performance settings.

Mason intended for his hymn tune compositions to be utilitarian, and thus they are memorable yet conservative in their melodic design. Mason's commitment to music education and congregational singing were foundational in his compositional style. The beauty and simplicity of these melodies are features that allow them to serve as basis for settings and arrangements for a variety of instrumentations. The settings of *Bethany*, *Hamburg*, *Missionary Hymn*, *Olivet*, and *Uxbridge* for brass quintet bring together traditional and historically significant works in a viable and expansive harmonic presentation suitable for either the worship service or the concert stage. Through hearing his melodies within the context of newly composed settings, Mason's heritage continues to be experienced and appreciated by generations of musicians and listeners.

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